

BL

1210

B8





Class BL 1210

Book .B8

25318
L. G.

THE RITUAL
OF THE
TEMPLE OF RÂMÊŚVARAM
IN
SOUTHERN INDIA.

BY

J. BURGESS, LL.D.,
F.R.G.S. M.R.A.S., M.S. AS. PARIS, &C.

(From the Indian Antiquary 1883).

BOMBAY:
EDUCATION SOCIETY'S PRESS.
1884.

25318
276.
With Author's Compliments.

THE RITUAL
OF THE
TEMPLE OF RÂMÊŚVARAM
IN
SOUTHERN INDIA.

BY
James
J. BURGESS, LL.D.,
F.B.G.S. M.E.A.S., M.S. AS. PARIS, &C.

(From the Indian Antiquary 1883).

BOMBAY:
EDUCATION SOCIETY PRESS.
1884.

BL1210
.B8

61500

105

WEAVER COLLECTION.

741



THE RITUAL OF RÂMÊŚVARAM.

Among the great temples of Southern India perhaps no one is more interesting than that of Râmêśvaram, on the east side of the small island which takes name from it. The large temple, in its present form, is not very old, but its proximity to the sacred bathing place or Tîrtha of Dhanushkôṭî, on a spit of sand that runs out on the south-east of the island, and the great wealth lavished on it by the Sêtapatis or Chiefs of Râmnâd (Râmanâthapuram), have rendered it a place of great note among devout Hindus. It is still visited daily by scores of pilgrims from all parts of India, and at sacred seasons by hundreds and thousands,—and of these the vast majority come from great distances. Probably more come from Nêpâl and north of the Ganges than from the Tamil districts in the immediate vicinity, while the Dakhan and Maisûr seem to contribute the majority. Few great temples are now much venerated by the people in their immediate neighbourhood.

The temple buildings are very large, and like others in the south they are surrounded by a high wall on the four sides, covering an area measuring about 865 feet from east to west by

657 feet from north to south,¹ with unfinished gôpuras or gate towers on the east, south and north, and a single complete one about 78 feet high on the west side towards the village. On the east side is the largest unfinished gôpura, not on the wall of the present outer enclosure, but on that of an inner one surrounding what is known as the second *prâkâra*, or enclosure, while outside the main wall on that side are two large porticos, one opposite this gôpura and leading up towards it, and the other a little to the south, leading in towards a subordinate gôpura in line with the last, and surmounting the gateway in front of the temple of the goddess or Amman.

Inside the great enclosure is the third *prâkâra* abutting on the east wall, and measuring about 690 feet by 435. A passage about 18 feet wide with raised corridors of about the same breadth on each side, leads from the western entrance into this outer *prâkâra* or enclosure, which contains the great corridors surrounding the inner buildings, and is by far the most imposing feature of the temple. Like the entrance passage it has a corridor on a raised platform on each side of it, and runs round the four sides of the rectangle which it encloses.

This third corridor or *prâkâra* alone is open to all castes. Within it, and nearer the east face than the west, is an area 386 feet from east to west by about 314 feet from north to

¹ This represents an area of 13 acres 5 poles.

south, also surrounded by a high wall enclosing the second *prākāra*, which is by no means so imposing, though somewhat older than the third; and within this again are the first *prākāra*, or inner enclosure round the shrines of the god Râmalîngasvâmi and of his consort Parvatavardhinî Amman, of Viśvanâtha Svâmi and Viśâlâkshî Amman, besides a number of smaller chapels and rooms. The principal shrines are said to have been built by Uḍaiyân Sêtupati, with the aid of a Ceylon prince styled Pararâja Sêkhara in Ś. 1336 (A.D. 1414), the latter having had the stones hewn at Triṅkōnamalai and numbered on the spot, ready to be put together. This is said to be supported by the architectural style of these buildings themselves, and by inscriptions on the base of the chief shrine. The north and south gōpuras are unfinished, and ascribed to one Kîraṇa Râyar, of the Dakhaṇ, about 1420 A.D.

The western gōpura, like the others, built entirely of hewnstone, and the outers surrounding walls are said to be the work of Uḍaiyân Sêtupati and a Kōmaṭṭi of Nâgûr, near Nâgapattanam, in 1434 A.D.; and statues of the merchant and his wife surmount the eastern wall. In 1450 additions were made to the inner buildings by a wealthy Hindu from Madura, and others in Ś. 1490 by Chinna Uḍaiyân Sêtupati Kâttatêvar, then a feudatory of Viśvanâtha Nâyakkar of Madura, whose statue and that of his son

Kṛishṇappa were set up in front of the Nandī. An inscription relating to this by the side of the door into the first *prākāram*, in front of these, was destroyed, with others, some twenty years ago or more, during a suit between the Paṇḍāram of the temple and the Zamîndâr of Râmnâd.²

The southern half of the second *prākāra* was erected, it is said, about 1540, by Tirumalai Sêtuṇḍi, whose statue and that of his son Raghunâtha stand by the side of the south entrance into the Amman temple, and are honoured with garlands and an offering of betelnut and flowers³ every Friday night when the image of the Svâmî is brought to this place on its way to the bed (*Paḷḷiyarai*) in the Amman temple. Raghunâtha Tirumalai Sêtuṇḍi, just named, built the rest of the second *prākāra* about Ś. 1580.

The great unfinished eastern gôpura is ascribed to Daḷavai Sêtuṇḍi in Ś. 1571, who also built the Sabhâpati shrine in the north-east corner of the third *prākāra*. In Ś. 1624

² The suit was conducted by one Appâvu Pillai, still living, who had a number of inscriptions forged and inserted in the walls, and produced translations of them as evidence against the claims of the Sêtuṇḍis. This evidence never seems to have been questioned. The suit, appealed to the Privy Council, was given in favour of the forgers, and the Sêtuṇḍi deprived of his right to appoint the Dharmakartâs or interfere in the management of the temple which his ancestors had built and so richly endowed. The older copperplate grants disappeared at the same time.

³ These go to the Zamîndâr's servants if any are present.

Hiranyagarbhayâjî Ravikula Vijaya Raghunâtha Sêtopati, besides other buildings, erected the *Paḷḷiyarai* or bedroom of the Amman temple, and the maṇḍapa in front—in which are statues of himself⁴ and his brother Kadamba Têvar.

About Ś. 1662 the Sêtopati began the third *prākāra*, setting up the entrances into it from the gôpuras on all four sides, and it was completed by Muttu Râmalînga Sêtopati (born Ś. 1647, A.D. 1725-6) in Ś. 1691. The statues of the latter and of his two mantrîs—Muttirulappa Pillai son of Saundara Pâṇḍiyan Pillai, and Kṛishṇa Ayyaṅgâr⁵, with members of his family are conspicuous in the western entrance corridor.

The temple therefore is not the work of one age, but extends over a period of 350 years, and has been erected and endowed almost exclusively by one family, the Sêtopati Chiefs of Râmnâd. It is one of the last great works of the Hindus, and the latest addition to it is the finest of all.⁶

The *pûjâ* or ritual of this temple may deserve notice, as it will be found peculiar in some

⁴ His statue appears also in two other places with his Mantrî, Tollaḷakâdu Muttirulappapillai opposite, together with others of his friends; but about 1835 a Paṇḍâram had some of them chiselled into ascetics, affixing beards of lime, &c.

⁵ To his grandson Satâvadhânam Muttusvâmi Ayyaṅgâr, an able Paṇḍit and poet, I am indebted for much of the information given below respecting the *pûjâ*.

⁶ See Fergusson's *Hist. of Ind. and Eastern Architecture*, pp. 355-358.

details, and differing from what is the practice in temples north of the Tuṅgabhadra and Kṛishṇâ.

At half-past 4 or 5 A.M. the *pâdaśaiva* (Tam. *ôśan*) comes into the east porch in front of a shrine of Hanumân and blows thrice on a conch, tinkling on a *jayaghaṇṭâ* (T. *sékaṇḍi*) or small gong hung on his right wrist with a small stick held between the fingers of the same hand. Then he proceeds to the south, west, and east gates in succession, and repeats the summons. During certain seasons he visits the temples outside, and blows also on the sea-shore. Then come the *mēlakāran* or musicians,—three with drums, *bhēri* (T. *pēri* or *nagārá*), *mṛidaṅga-bhēda* (T. *tavil*), and *damaruga*, two pipers (*nāgasvara*), a castanet (*kaitālam*) player, and one with a trumpet *kākaḷa* (T. *ekkālam*),—and play in front of the Hanumân shrine in the east entrance. The Sthânikârs, who keep the keys, and have charge of the jewels, the Bhaṭṭars or priests, and the dancing-girl (*Muraikāri*) officiating for the day, with *rudrāksha* beads in place of jewels, dressed as a Brâhmaṇî and her hair uncombed—all having already bathed—come with the peons and servants of the Dharmakartâ or superintendent, and open all the doors up to the Mahâmaṇḍapa, and light the lamps. The cooks go to the kitchen, and the storekeeper gives out rice and other provisions for the day. A hundred

and eighty measures of rice is said to be the daily dole—40 to the servants, and 140 to be cooked for the worship.

Besides these officials it may be as well here to enumerate also the following:—

The *Gurukka!* is the priest whose duty it is to make the *pūjā*. His assistant is the *Sadhāchārya*. The *Śavaiyār* assists at the *abhishēka*, bringing the *naivēdya* and the water (*tirumanjanam*) in a silver pot (*ghaṭa*) on the elephant.

The *Nayinār* is superintendent of all the temple servants.

The *Mantrapushpa* repeats the *mantra* when the *Bhaṭṭar* or *Gurukka!* asks forgiveness at the conclusion of each *pūjā*.

The *Agama* assists in making *Samprôkshaṇa* according to the *Āgamaśāstra*.

The *Vēdapārāyaṇa* repeats the *Vēda* behind the image when it is carried out during a festival.

The *Kaṭṭiyam* holds the silver baton when the image is brought out at the time of *dīpārādhanā* and repeats the *Kaṭṭiyam* every evening when the *Svāmî* is carried to the *Paḷḷiyarai*.

The *Śīrpādam* carry the image in the palanquin. Inside the temple the *Śiviyārs* (*Śivikaiyārs*) bear it.

The *Periyamurai* bring the curds, milk, &c., from the *Araivāsal* and also light all the *dīpas* and give them to the *Gurukka!* during the *pūjās*.

About half-past five, when the cooks have prepared the *naivēdya* (food), the doors of the

Mahâmaṇḍapa of the temple itself are opened. The pûjakârs or bhaṭṭars, sthânikârs, and dharmakartâ's servants then go to the Mahâmaṇḍapam of the Amman temple with the musicians and open the door, and the priest presents a camphor light at the bed in which the images lie, with fruit and betel-nut. A sthânikâr⁷ in a reverential attitude then says to the image or svâmî:—

*Udbudhyasva jagat-svâmin sarva-lôk-aika-Śaṅkara | jagatām upakârâya nitya-pûjām gṛihāṇa bhô ||*⁸

“Awake, Lord of the Universe, Author of good to this whole world! and for the world's benefit be pleased to accept my daily worship.”

They then place the image, which is of gold, in a small palankin and carry it out at the south door, and, preceded by musicians and dancing-girls, two silver sticks, two torches, a silver umbrella and a *chāmara*, it is carried round the second *prākāra* by the west, to the east entrance of the svâmî temple and placed in the Ardhamāṇḍapa or room between the shrine (*garbhagṛiha*) and Mahâmaṇḍapa. The

⁷ The Sthânikârs prepare the lights, carry the water, flowers, food, &c. used in the pûjâ, keep the jewels, carry the silver sticks in processions, cook the rice, *naivédya*, ring the bell during pûjâ, and hold torches to let the Śûdras see where they are not permitted to enter.

⁸ For these translations I am indebted to Mr. S. M. Naṭêsa Śâstrî.

bhaṭṭar next goes into the shrine,⁹ and removes the old garlands (*nirmālya*) from the *linga* and puts them upon the image of Chaṇḍikêśvara, which is in⁴ a small chapel just behind the shrine.¹⁰ If this were not done, the *pūjā* would lose its merit or be of no benefit to the god.

The bhaṭṭar next performs a short *saṃkalpa*, thus—sitting in the Mahāmaṇḍapam facing the east he puts a *pavitra* of *darbha* grass on the fourth finger of the right hand, and bending two other stalks of *darbha* round the same finger he makes *prāṇāyāma*, i.e., holds his nose with the third and fourth fingers and thumb and repeats the words :—

Ôṃ bhūḥ || Ôṃ bhuvah || Ôṃ guṃsuvaḥ || Ôṃ
mahaḥ || Ôṃ janaḥ || Ôṃ tapaḥ || Ôḡṃsatyaṃ ||
Ôṃ tat savitur varēṇyaṃ || Bhargô dévasya
dhīmahi || Dhiyô yô naḥ prachôdayât ||

Then he puts his hand to his right ear, and joining his hands he says :—

Śrī Śivājñayā Śivaprītyartham suprabhāta-
pūjām vidhivat tu aham karishyē ||

“By Śiva’s order and for Śiva’s kind acceptance, I perform the sacred rite of the morning worship as prescribed by rules.”

Then he performs *Puṇyāhavāchanam*—pour-

⁹ As the same ceremonies are gone through in all the four shrines it will be sufficient to confine this account to the principal shrine.

¹⁰ Those from the Amman temples are carried to the image of Chaṇḍikêśvari.

ing water into a brass vessel after fumigating it with lighted camphor, he places it on some rice laid on a raised stone (*punýáhaváchana kuraḍu*) in the floor, having first tied a thread round the pot four times over the shoulder and bottom, and putting *akshatáh* (rice grains coloured with turmeric) on four sides of it, tying a small piece of cloth round the neck, putting mango leaves in the mouth of it, laying a cocoanut on them, and a garland over it, he knots together three *darbha* stalks and spreads out the lower ends (*darbha kúrcha*) so that it may stand over the cocoanut, and makes *práñáyāma*, saying:—

*Śivájñayá Śivaprîtyartham suprabhátakálé
sthalapátraśuddhyartham punýáhaváchanam
karishyé ||*

“By Śiva’s order and for Śiva’s kind acceptance I perform the *Punýáhaváchanam* ceremony, for the purification of the place and the vessels during the holy morning time (*service*).”

He then lays down the cocoanut, and *darbha-kúrcha*, and taking the mango leaves, dips the tips of them six times into the water and dropping it into a smaller vessel says (1st) ‘*Vṛiddhiḥ*,’¹¹ to which the Sâdhâchârya answers, ‘*astu*’;¹² the 2nd time he says, ‘*pushṭiḥ*,’¹³ to which the Sâdhâchârya again says, ‘*astu*’; 3rd, ‘*tushṭiḥ*,’¹⁴ Ans.

¹¹ “Increase!” or “May there be increase!”

¹² “Amen,” or “Be it so.”

¹³ “Prosperity!”

¹⁴ “Pleasure!”

‘*astu*,’ 4th—‘*ârôgyam*,’¹⁵ A. ‘*astu*’; 5th—‘*dhannadhânyasamṛiddiḥ*,’¹⁶ A. ‘*astu*’; and 6th—‘*gôbrâhmanêbhyaḥ śubham*,’¹⁷ A. ‘*astu*.’ The bhaṭṭar now pours the water back into the first pot and replacing the cocoanut he takes 5, 7 or 9 *darbha* stalks and touches the pot, while the Sâdhâchârya (*adhyayanabhṭṭa*) repeats the *Vêda*¹⁸—the bhaṭṭar following him; this last takes 10 or 15 minutes. Again the bhaṭṭar takes off the cocoanut and garland and lays them down, and dipping the *darbha* and mango leaves in the water he drops it on his head. This is called *âtma-prôkshaṇam*. The rest of the water he sprinkles over the floors of the Mahâ- and Ardha-maṇḍapas and the shrine, and on the vessels used in the *pûjâ*,—to purify them.

A sthânikâr brings water from a well called the Kôṭitîrtha, in the first *Prâkâra*, and fills a large vessel that stands in the shrine. The bhaṭṭar then takes a handful of sandalwood paste,¹⁹ and rubs it on the *liṅga* and the *pîṭham* in

¹⁵ “Health!”

¹⁶ Plenty!” or “Abundance of grain and wealth!”

¹⁷ “Good to kine and Brâhmanas.”

¹⁸ Printed in the *Puṇyâhavâchanam pañchâdi*.

¹⁹ Composed of sandalwood powder, musk, saffron flowers, sandalwood oil, civet (*javâdu* and *punuḥu*). bezoar (*gôrôchana*), and *pachcha-karpûra*. The following are the sixteen kinds of baths:—

Prathamam gandhatailam cha dvitîyam likuchêna tu ||
Tritîyam mudgapishtam cha chaturtham rajanîm
tathâ ||

Pañchamam âdravastram cha shashṭham gavyâbhi-
shêchanam ||

Saptamam payasâ snânam ashṭamam dadhir uchyatê ||

which it stands. Next he pours water over it from the large vessel, repeating the mantra :—

Śrī-chakraṁ Paraméśvarēṇa ghaṭitam bêtâla-pápâpahanṁ || Śîtâ-maṅgala-vâpikâmr̥ita-sarôbrâhmyaṁ Hanûmat-saraḥ | Âgastyāṁ Raghu-Râma-Lakshmaṇa-Jaṭâ-Lakshmî-saraḥ pāvakaḥ || Cha-krâkhyāṁ Śiva-Śaṅkha-tîrttha-Yamunâ-Gaṅgâ-Gayâ kôṭayaḥ | Śrī-sâdhyâmr̥ita-Mânasâkhyāṁ aparāṁ Śrîmad-Dhanushkôṭy-apī ||

“The Śrī-chakra-tîrtha (holy water) which is powerful to wipe off the sin of the Bêtâla,²⁰

Navamaṁ ghṛitam êvôktaṁ daśam pañchâmr̥itaṁ tathâ ||

Phalasâraṁ dadât Raudraṁ dvâdaśam madhur uchyatê ||

Ikshu-sôraṁ trayôdaśam nâlikêraṁ chaturdaśam ||

Pañchâdaśaṁ gandhahaimaṁ śuddhôdaṁ shôḍaśam bhavêt ||

Shôḍaśa-snapanam prôktam madhyê śuddhô dakais saha ||

“First of all, by the scented oil; second, by the lime juice; third, by the flour of green pulse; fourth, by turmeric-powder; fifth, by the wet cloth; sixth, by the *Pañchagavya*; seventh, by the milk-bath; eighth is said to be curds; ninth is said to be ghî; tenth, is *Pañchâmr̥ita*; eleventh, the fruit juice ought to be poured; twelfth is said to be honey; thirteenth, the sugar-cane juice; fourteenth, the tender cocoanut (juice); fifteenth, fragrant water; and sixteenth comes the pure water. Thus sixteen kinds of bath, with the pouring of pure water in the midst, are enumerated.”

Abhishêka-phalam ||

Pûrvâhnê châbhishêkaṁ tu sarva pâpa-vinâśanam ||

Madhyâhnê châbhishêkaṁ tu sarva-saṁpatpradam bhavêt ||

Sâyahnê châbhishêkaṁ tu sarva-vyâdhi-vinâśanam ||

“The performance of the bath worship in the morning takes away all our sins. The performance of the bath worship at the noon gives us all prosperity. The performance of the bath worship in the evening drives away all our sickness.”

²⁰ i.e., of a man possessed by the Bêtâla.

was created by Paramêśvara. The holy waters, Sîtâvâpî, Maṅgalavâpî, Amṛita-saras, Brâhmyam-saras, Hanûmat-saras, Agastya-tîrtha, Raghurâma-tîrtha, Jaṭâ-tîrtha, Lakshmaṇa-saras, Chakra-tîrtha, Śiva-tîrtha, Śaṁkha-tîrtha, Yamunâ-tîrtha, Gaṅgâ-tîrtha, Gayâ-tîrtha, and others, form the karôṛ of holy waters. The holy Sîdhyâmṛita-tîrtha, the holy (water) named Mânasa, which is as it were another Mânasa²¹ itself, and the Dhanushkôṭi-tîrtha (*also form the number.*")

*Gaṅgâ Sindhu Sarasvatî cha Yamunâ Gôdâvarî
Narmadâ | Kâvêrî Kapilâ Prayâga-niyatâ Vêtrâ-
vat-îty-âdayaḥ || Kṛishṇâ Bhîmarathî cha Phalgu
Sarayûḥ Śrî-Gaṇḍakî Gômatî | Nadyaḥ Śrî Hari-
pâdapamkaja-bhavâḥ kuryât sadâ maṅgalam ||*

"May the Sindhu, Sarasvatî, Yamunâ, Gôdâvarî, Narmadâ, Kâvêrî, Kapilâ, Prayâga-niyatâ, Vêtrâvatî, Kṛishṇâ, Bhîmarathî, Phalgu, Sarayu, Gaṇḍakî, Gômatî—May these rivers that take their source from the feet of Hari ever give prosperity !"

A sthânikâr then draws a curtain, that runs on a rod, across the Ardha-maṇḍapa, and brings a dry cloth to the bhaṭṭar, who dries the *liṅga* with it, and with the rest of the water he washes the floor round the *vêdî* and ties two cloths round the *liṅga*, one of them in front and round the middle of it (for *vastra* and *upa-*

²¹ The famous *Mânasa Saras*.

vastra) ; then he dips the second and fourth fingers²² of his hand in sandalwood paste and draws them across the front of the *liṅga*, leaving 3 lines on it, and on these he makes a round spot—forming the *tilaka*. Then he puts a garland over it and lays three *bilva* leaves (*bilva-dalam*) upon it.

About 6 o'clock a *sthânikâr*, accompanied by musicians playing, brings to the door of the shrine *naivédya*, of boiled rice, bread, curries—more than an ordinary meal to a single person. The *bhaṭṭar* sprinkles the food with a few drops of water, and repeats the *Gáyatrî*:—

Ôm bhûr bhuvâs suvâh | Ôm tat savitur varê-
nyam | bhargô dévasya dhîmahî | dhiyô yô naḥ
prachôdayât²³ ||

Then he takes water thrice in his hand and pours it on the floor, the *Adhyayanabhaṭṭar* saying, *arghyam*, *pâdyam*, *âchamanîyam*, as he lets them fall in succession. Then taking *bilva* leaves in his hand he sways or waves them thrice towards the *liṅga*, the other saying (for rice)—*annam naivédyâmi*, (for bread)—*apûpan naivédyâmi* and (for curry)—*vyañjanam naivédyâmi*. Again he pours water thrice on the floor saying as before—*arghyam*, &c., and the curtain is withdrawn.

²² Sometimes this is done with three fingers.

²³ Ôm! Let us meditate on the glorious splendour of that divine sun, that he may inspire us."—H. H. Wilson.

A sthânikâr next gives the bhaṭṭar a lamp²⁴ (*dhûpa*) in which gum benzoin (or incense) is lighted, and he incenses the *liṅga*, moving it first downwards in a wavy line, then thrice round, and up and down once. Another lamp (*dîpa*) is given and waved as before; then a camphor light. The bhaṭṭar during all these services faces the north, and now, at the close of the morning *pûjâ* (*Suprabhâtam*, Tam. *Tiruvanandal*), he requests the *Svâmî* or god to accept the food, repeating the ślôka :—

Annam cha pâyasaṁ bhakshyaṁ Sîtâ-léhya-
samanvitaṁ | dadhi-kshîra - ghṛitair yuktam
grihâṇa Sura-pûjita ||

“O thou that art worshipped by the Dêvas, be pleased to accept the rice, pâyasa (Rice boiled in milk) and puddings and cakes mixed with *sîtâléhya* (chilly-powder) together with curd, milk, and ghî!”

and prostrates himself with joined hands in front of it.

About 7 A.M. the second service (*Udayamâr-tāṇḍa*) begins. The bhaṭṭar taking water in a vessel goes into the shrine, joins his hands, and thus asks the svâmî to accept this *pûjâ* :—

Namô Rudrâya bhîmâya Nîlakanthâya Vêdhasê
Kapardinê Surêśâya Vyôma-kêśâya vai namaḥ ||
Tathâ phalaiś cha dhûpaiś cha naivêdyair

²⁴ Formed somewhat in the shape of a quadruped, with the cup for the light in place of the head.

*vividhair api upacháraiḥ shôḍhaśabhiḥ pújāṁ
grihṇîshva Śaṁkara ||*

“Salutation to Rudra, to Bhîma (the fearful) to Nîlakaṇṭha, to Vêdhas, to Kapardin, to Surêśa, to Vyômakêśa. O Śaṁkara accept my worship which is performed with fruits, holy incenses, holy rice of various kinds, and the sixteen kinds of external honours.”

Then he dips his fingers in the water and casts it on the *lînga*, saying :—

*Apavitraḥ pavitrô vâ sarvâvasthaṁ gatôpi vâ |
yas smarét Puṇḍarîkâkshaṁ sa bâhyâbhya-
ntaraś-śuchiḥ ||*

“Whether pure or impure, in whatever state of body (physical or mental) a man may be, if he only contemplates the lotus-eyed (Vishṇu) he becomes pure both externally and internally.”

He next throws water thrice on the floor, saying *arghyam*, &c. A sthânikâr then brings *naivêdya*—rice mixed with curd (*dadhyôdana*), bread, fresh butter and curry, and the curtain is drawn. The bhaṭṭar sprinkles the food with water, and then waves his hand four times towards the *lînga* saying—*dadhyôdanam naivêdyâmi, apûpan naivêdyâmi, navanîtam naivêdyâmi*, and *vyañjanam naivêdyâmi*,—with the successive movements.

The curtain is again removed and the sthânikârs bring *dhûpa*, *dîpa* and camphor lights, which are successively waved as before. Then the bhaṭṭar locks the door and goes out.

The same is done in all the four temples, and the food is distributed to the temple servants.

The third or *Udayakālapūjā* commences about 9 o'clock. A *sthānikār* takes water in a silver pot from the *Kôṭitīrtha*, and with it he mounts an elephant which is ready in the second *Prākāra* and comes out by the east gate with musicians, *chāmara*, umbrella and the dancing girl of the day²⁵ in advance, and before them a second elephant. The procession turns to the south and comes round the temple, re-enters at the east gate,²⁶ and proceeds round the third *Prākāra* to the east entrance, where the *sthānikār* dismounts with the water and carries it into the *Ardhamandapa*. Then the *bhaṭṭar* comes, and the *sthānikār* brings water in another vessel into which the *bhaṭṭar* dips his fingers and drops it on his own head, saying :—

Pañcha-śuddhiḥ || Ātma-śuddhis tu pūrvam syāt ||

“The five kinds of purity: Let there be first of all purity of soul!”

This is called *ātmaśuddhi*; he also drops some of it on the floor as (*sthānaśuddhi*), saying—

Sthāna-śuddhir dvitīyakah ||

“Secondly, purity of place.”

Again he sprinkles the vessels (*dravyaśuddhi*) saying :—

Tritīyam dravya-śuddhis tu ||

²⁵ They serve in turns, each a whole day.

²⁶ Here the other elephant makes his *salām*, and retires.

“Thirdly, purity of things (accompaniments).”

Then the *līṅga*, (*līṅgaśuddhi*), saying :—

Chaturtham līṅga-śuddhi-dam ||

“Fourthly, purity of the *Līṅga*.”

And to prevent his yawning, coughing, &c., he makes *mantraśuddhi*, repeating :—

Pañchamaṁ mantra-śuddhis syāt ||

Prôchyantê pañcha-śuddhayaḥ ||

“Fifthly, let there be the purity of the mantras. Thus five kinds of purities are enumerated.”

He then sits down in the *Mahâmaṇḍapa* and worships *Sūrya*.

Then he observes the following,—

*Sthaṇḍila-vidhiḥ || Uttamaṁ drôṇa-sālis tu
madhyamaṁ tu tad ardham || dviprastham
kanyasaṁprôktaṁ sthaṇḍilam tu vidhīyatê ||
adhamaṁ tv ādhakam prôktaṁ tri-vidham pari-
kalpayêt ||*

“Rule for covering the ground. The best mode of covering is by two measures of *Śāli* grain; a medium mode is by half of that quantity; a low mode is by half a measure; these (*three*) form the definition of *Sthaṇḍila*. The lowest mode is by a quarter measure.”

This rule is otherwise given thus :—

*Śiva-sthaṇḍilam évôktaṁ madhyamaṁ tu tad
ardham ||*

And the rule for worship is,—

*Sthaṇḍila sthal-ālaṁkāra-vidhiḥ = Darbhair
pushpais samāstīryā Śrīdēvīm tatra sâ yajêt ||*

On a raised stone in the floor in front of him

a sthânikâr places 4 measures of rice, which the bhattar spreads into a square and traces on it a circular flower with 8 petals. On it he places *darbha* grass and flowers, saying :—



Śrī dēvyai namaḥ,—and then puts a little sandal paste on it. He then takes an empty vessel like a teapot without handle, and after fumigating it with lighted camphor he ties a thread over it, passing it five times at equal distances down the sides and over the shoulders and bottom, and putting sandal paste and *akshatāḥ* on four sides, he places it over the figure drawn on the rice. Next, taking *akshatāḥ* in his left hand he places it on the rice at the bottom of the vessel, saying :—*Pādē Brahmāṇaṁ āvāhayāmi*.²⁷ Again he puts more on the body of the pot, saying :—*Madhyē Viṣṇum āvāhayāmi* ; on the lip, saying :—*Ôshṭhē Rudram āvāhayāmi* ; again on two sides, saying :—*Dvi-pârśvayôr nandîkâlau āvāhayāmi* ; next inside the pot, the assistant saying :—

Pâtrē jalāvāhana-vidhiḥ || Gaṅgā cha Yamunā chaiva Narmadā cha Sarasvatî | Sindhur Gôdāvarî chaiva Kāvêrî Tāmbraparnikâ || kalasē

²⁷ *Pâtrāvāhana-vidhiḥ || Pādē Brahmāṇam abhyarchya madhyē Viṣṇum samarchayêt || Ôshṭhē Rudram samabhyarchya nandîkâlau dvi-pârśvayôḥ ||*

“The precept for deifying the vessel. At the foot of the vessel Brahma is to be worshipped. In the middle Viṣṇu must be worshipped. On the brim Rudra is to be worshipped. And on the two sides Nandî and Kâla are to be worshipped.”

*tu samabhyarcha ghrāṇé Vighnēśvaram yajét |
Śuddhōdam kalasé pūrya kṛichhram tu anyatō
nyasét ||*

“The precept for deifying the water in the vessel :—Inside the vessel, Gaṅgâ, Yamunâ, Narmadâ, Sarasvatî, Sindhu, Gôdâvarî, Kâvêrî, and Tâmbraparnîkâ, are to be worshipped. At the spout of the vessel, Vighnēśvara is to be worshipped.”

Lastly he puts some into the spout, saying :—
Kaṇṭhîmukhé Vighnēśvaram âvâhayâmi :—

“I worship Vighnēśvara at the spout (of the vessel.)”

A sthânikâr now takes the silver pot full of water and pours it into this vessel. The bhaṭṭar puts a *pavitra* of *darbha* grass on his finger, thus described :—

*Pavitra-vidhiḥ || Darbha-drayêna saniklishṭam
dvâdaśâṅgulam âyatam || dvir-aṅgulam tu
valayam granthir êkāṅgulam bhavêt || chatur-
aṅguli tat puchham pavitrasya cha lakṣaṇam ||*

“The rule for making *Pavitra* :—Two *darbha* grasses each of twelve finger-breadths long must be twined together. Two finger-breadths in length must be devoted to form the ring of the *pavitrâ* ; one finger-breadth for the knot ; four finger-breadths for the tail ; this is the description of the *Pavitrâ*.”

The sthânikâr brings a large flat brass tray called *tâmbâlam*, with half a measure of rice, some betelnut, fruit (plantains), sandal paste, flowers,

sugar, darbha grass, cocoanut and mango leaves, and sets the tray on the south of the *kumbha*.

Puṇyāhavāchana-pūjā-sāmagra-vidhiḥ ||

*Pātrē taṇḍula-tāmbūla-phala-gaṇḍham cha
pushpakam || guḍam-darbhāmra-patram cha
dakṣha-bhāgē vinikshipēt* ||

“The rule for the collection of the things required for *Puṇyāhavāchana* :—In the vessel rice, betel-leaf, fruit, sandal-powder, and flowers ; molasses, *darbha* grass, and mango leaf must be placed to the right.”

The bhaṭṭar sits facing the east, and the Sadhāchārya and any other Brāhmaṇs knowing the *Vēda* who may wish to join, sit down near him. The bhaṭṭar asks :—*Puṇyāḥ puṇyāham vāchayishyē ?* “Charitable people ! Permit me to pronounce the *Puṇyāhavāchanam* !”

They reply—*Vāchyatām*,—“Let it be said !”

He says—*Akshatāḥ ?*

They reply—*Santv akshatāḥ*,—“Let there be *akshatās*.”

Bhaṭṭar—*Dakṣiṇaḥ ?*—“Fees ?”

Brāhmaṇs—*Svasti dakṣiṇaḥ*,—“Let there be fees.”

The bhaṭṭar then takes the mango leaves, cocoanut, darbha grass and a cloth, and lays them on the *kumbha*,—the head of the cocoanut pointing to the east. Then the bhaṭṭar performs *saṅkalpa*, as before. A sthānikār brings him a cloth and garland, and the bhaṭṭar ties the

cloth round the neck of the *kumbha* and puts the garland over it. Then taking down the cocoanut, he dips the mango leaves into the water thrice, and drops the water into another vessel with the same formula as in the first *pûjâ*. Next, touching the pot with some darbha stalks, he and the Brâhman repeat portions of the *Vêda* for about an hour. The bhaṭṭar then offers betel-leaf, sugar and flowers, as *naivêdya* to the *kumbha*, saying, *Varuṇarâjâya namaḥ*, and from another vessel he sprinkles water thrice on the floor with the usual formula—*Arghyam*, &c. Now taking water and a flower in his hand, he waves it twice, as an offering, towards the *kumbha*, saying :—*Kadalîphalaṁ naivêdyâmi ; gulaṁ naivêdyâmi*. Then he says :—

Pûgî-phala-samâyuktam nâga-vallî-dalair yutam || karpûra-chûrṇa-samâyuktam tâmbûlam pratigrihyatâm ||

“ Be pleased to accept betel-leaf with nuts, the tender leaves of *Nâgavallî*, and camphor powder.”

Then he adds *Tâmbûlam naivêdyâmi*, and taking *akshatâḥ* he joins his hands, and says :—

Varuṇarâjâya namaḥ yathâsthânam pratishthâpayâmi |

“ Salutation to Varuṇarâja. I consecrate him in his usual place.”

He next dips the mango leaves and darbha in the water and drops it on his head, then on the floor, and on the vessels (as *prô-*

kshaṇa). The *kumbha* is now set aside²⁸ and a *sthânikâr* brings the *pañchagavyam*—curds, *ghî*, milk, cow-urine (*gômûtram*) and dung (*gômayam*) for which five cups are arranged in the form of a cross; the milk is put in the centre, the curd on the east, the *ghî* on the south, the cow-dung on the west and the urine on the north. The *bhaṭṭar* taking *akshatâḥ* in his left hand, lifts a little of it with his right and puts it on the curd, saying :—*Pûrvasyâm diśi dadhim pûjayâmi* : “ I worship the curd (*placed*) in the eastern direction.”

Again on the *ghî*, saying :—

Dakṣiṇasyâm diśi ghṛitam pûjayâmi : “ I worship the *ghî* in the southern direction.”

Next on the *gômayam*,—*Varuṇasyâm diśi gômayam pûjayâmi* : “ I worship the *gômayam* on the west.”

Then on the *gômûtram* saying :—*Uttarasyâm diśi gôjalam pûjayâmi* : “ I worship the cow-urine on the north.”

And lastly on the milk, saying :—*Madhyamê dugdham pûjayâmi* : “ I worship the milk in the middle.”

He now presents molasses as *naivêdya*, saying :—*Pañchagavya-dêvatâyai namaḥ guḷam naivêdyâmi* :²⁹ “ Salutation to the god *Pañchagavya*. I offer molasses as *naivêdya*.”

²⁸ The *bhaṭṭar* gets the rice, &c.

²⁹ *Pañcha-gavya-vidhiḥ* ||

Nava-kṛita-pada-madhyê dugdham aindrê dadhi syât Yama-diśi ghṛita-sômê vâruṇê gômayê dvê ||

Then taking a little *akshatâḥ* and holding it out in his joined hands, he says: — *Yathâsthânam pratishṭhâpayâmi*. “I consecrate it in its usual place.”

Next he pours into the milk, first the curds, next the ghî, third the *gômayam*, and lastly the *gômûtram*, and takes the vessel into the *garbhagriha* or shrine, and sets it on the north side of the *liṅga*.³⁰

Again a *sthânikâr* brings four measures of rice and places it on the raised stone or flag and the *bhaṭṭar* spreads it in a square and draws on it a lotus flower with ten petals, the 3rd pointing to the south and the 8th to the north, the numeration commencing from the east. On it he places sandal paste and flowers, and putting *akshatâḥ* in his left hand he places a little of it on the petal No. 1, with the words—*Anantyaṃ âvâhayâmi*.

Niśichara-jala-vâyôr îśa-kôṇēshu piśṭâmalaka-rajani-tôyē sthâpitaṃ pañcha-gavyaṃ ||

The second part is also given thus :—

Anala nirīta vâyôvīśa kôṇēshu piśṭâmalaka rajanikâpaḥ sthâpayēt Pañchagavyē ||

That is—

“In the middle of a square divided into nine sections the milk must be placed. In the East the curds. In the South the ghî. In the North and West the two *gômayas*—dung and urine. In the South-East (*Anala*), South-west (*Nirīti*), North-West (*Vâyū*), and North-East (*Îśâna*), rice flour (*paste*), *âmalaka* (*fruit mixed in water*), Turmeric (*dissolved in water*) and pure water must be placed respectively. All these nine ingredients mixed together form the *Pañchagavya* compound.

³⁰ The North is the proper side in all marriage and propitious ceremonies; in *śrâddhas* and ceremonies relating to the dead the South is the proper side.

On No. 2, with—*Sûkshmam âvâhayâmi.*

On No. 3, with—*Śivam âvâhayâmi.*

On No. 4, with—*Uttamam âvâhayâmi.*

On No. 5, with—*Yêkanétram âvâhayâmi.*

On No. 6, with—*Yêkarudram âvâhayâmi.*

On No. 7, with—*Śrīkaṇṭham âvâ°*

On No. 8, with—*Śrīkaṇṭhim âvâ°*

On No. 9, with—*Agnim âvâ°*

On No. 10, with—*Śivavardhinīm âvâ°*

And on the small circle in the centre, with—*Śaktisamêta êkâdaśa rudrân âvâhayâmi.*

Placing a large pot (*ghaṭam*) on the centre of it and ten smaller ones (*kalāśam*) round it on the petals, all fumigated first with camphor, and with threads tied round each in the usual fashion here, he puts *akshatâḥ* and sandal paste on the four sides of each. A *sthânikâr* then brings water (from the *Kôṭi-tîrtha*) and pours into each pot, and ties a cloth round the neck, placing mango leaves, a cocoanut, *darbha* and a garland on all. The *bhattachar* now washes his hands and feet at a well close to the *Maṇḍapa* and returning into the *mahâmaṇḍapa*, he sits down facing the east (the *pavitra* being still on his hand), and here he makes *prânâ-yâma* in the usual way, then crossing his fore-arms, with closed fists he beats his temples with the knuckles and muttering *Śrī Gaṇêśâya namaḥ*. Then he begins the *saṁkalpa* :³¹ saying ;

³¹ Mental vow or resolution.

*Śuklāmbaradharaṁ viṣṇuṁ śaśivarnaṁ chatur-
bhujam | prasanna-vadanam dhyāyēt sarva-vigh-
nōpāśāntayē ||* “For the pacification of all
obstacles let us think on him who is dressed
in white robes, who is Viṣṇu himself, who
is of the colour of the moon, who has four
hands, and who is of pleasing appearance.”

And then, holding his two hands clasped on
the right knee, the right hand above, he repeats
the mantra :—*Asya śrī-Bhagavataḥ mahā-
puruṣasya Śivasya-ājñayā*³² *pravartamānasya
adya brahmaṇō dvitīyē-parārddhē śvêtavarūha-
kalpē vaivasvata-manvantarē aṣṭāviguṁ, śat
tamē Kaliyugē prathama pādē Jambū-dvīpē
Bhārata-varshē Bharata-khaṇḍē Mērōr dakṣiṇē
pārśvē śakābdē asmin vartamānē pravarttam
ānasya vyāvahārikē Prabhavādi-śaṣṭi-saṁvat
sarāṇām madhyē (Chitrabhānu)*³³ *nāma-saṁ-
vatsarē (uttarāyaṇē hēmantarītau Makara-
māsē śuklapakṣhē-saptamyām)*³⁴ *śubha-tithau*³⁵
*(Induvāsara)-yuktāyām (Rēvatī)-nakṣatra-
yuktāyām śrī Śiva-nakṣatra,*³⁶ *śrī Śiva-yōga,
śrī Śiva-karṇa Śubha-yōga śubha-karṇa
ēvaṅguṇa-visēṣaṇa-viśiṣṭāyām śubha-tithau*
‘In the second—southern division of the Con-
tinent of Brahma which is going (its round)
by the command of the great and reverend

³² A Vaishṇava would say *Viṣṇōr ājñayā*.

³³ i. e. 1882-3.

³⁴ Corresponding to 15th Jan. 1883.

³⁵ *Puṇyatithau* would be used in śrāddha ceremonies, &c.

³⁶ Monday.

Śiva; in the (*present*) time of Śvêtavarâha, in the reign of Vaivasvata-manu; the twenty-eighth; in the first quarter of the *Kaliyuga*; in Jambudvîpa; in Bhâratavarsha, in Bharatakhanda; in the southern direction from Meru; in the Śaka-era; in the *saṁvatsara* Chitrabhânu of the cycle of 60 years beginning from Prabhava; in the Hêmantâ season; during the (sun's) northern course; on the auspicious day Monday the 7th *tithi* of the light half of the month Makara; on the auspicious day in which is the asterism Rêvatî, the Śiva nakshatra, Śiva yôga, Śiva Karaṇa, the Śubha yôga, Śubha Karaṇa, and other (*auspicious*) times are in conjunction."

Then he says,—*Śrî-Râmanâthêśvarasya prâtaḥ-kâlê abhîshêkârtham snâpanapûjâm vidhivad aham karishyê*:—"For the holy morning-bath of Râmanâthêśvara, I perform the necessary worship of the bath as prescribed by rules":—and taking *akshatâḥ* in his right hand he puts small quantities of it, with his left; 1st, on the *ghaṭam* or large pot, saying:—*Sapta-vidha-samudra-tîrthân âvâhayâmi*: "I deify the seven kinds of ocean waters in the vessel;" 2nd, into the *kalâśa* on petal No. 1, saying:—*Gaṅgâm âvâpayâmi*: "I fill up water from Gaṅgâ." Into the 2nd *kalâśa*, saying:—*Yamunâm âvâpayâmi*; into the 3rd—*Narmadâm âvâpayâmi*; into the 4th—*Sarasvatîm âvâpayâmi*; into the 5th—*Sindhunadîm âvâ-*

payāmi; into the 6th—*Gôdāvarīm āvāpayāmi*; into the 7th—*Kāvērīm āvāpayāmi*; into the 8th—*Tāmraparṇīm āvāpayāmi*; into the 9th—*Śivatīrthān āvāpayāmi*; and into the 10th *kalaśa* saying:—*Sarvān puṇya-tīrthān āvāpayāmi*.

A *sthānikār* brings betel leaf, plantains and sugar, and another brings a single *dīpa* and *dhūpa*, and the *bhaṭṭar* waves the *dhūpa*, saying,—*sarva-tīrthēbhyaḥ mahā-purushēbhyaḥ dhūpam āghrāpayāmi*; ³⁷ then the *dīpa*, saying:—*sarva-tīrthēbhyaḥ mahā-purushēbhyaḥ dīpam darsayāmi*. ³⁸ Then he sprinkles a few drops of water over the betel-leaf, sugar and fruit, and offers them in succession as *naivēdya* saying:—*sarva,*° &c. *kadalī-phalam naivēdyāmi*; *guḷam naivēdyāmi*; and *pūgā-phala-samāyuktam nāgavallīdalair-yutam* | *kalpūra-chūrṇa-samnyuktam tāmbūlam pratigrihyatām* || *sarva-tīrthēbhyaḥ mahā-purushēbhyaḥ tāmbūlam naivēdyāmi*. And then taking *akshatāḥ* in his hands he places it over the *ghaṭam*, saying:—*Sarvôpachārān samarpayāmi*: “I perform all the obeisances.”

A *sthānikār* next brings, in separate dishes, honey, plantains, curds, milk, *ghī* and sugar ³⁹ thus enumerated:—

Pañchāmṛita-vidhiḥ ||

Dadhi-madhu-paya-sarpî-sarkurāmadhyamādi

³⁷ To the great persons—all the great rivers—I present incense. ³⁸ I present light.

³⁹ At the *Ārdrā* feast (Tam. *Tiruvôdirai*) on the *Ārdrā-nakshatra* in *Mârgaśīrsha*, jackfruit, mangoes, pome-

*śara-padaśivakōshṭhé vinyaséd brahma-mantraiḥ ||
gudhva-yugala-yugmaṁ prasthapādaṁ tu pañch-
āmṛita-maya śiva-yōgyaṁ sthāpitaṁ trīṇi kálē ||*

“Of the curds, honey, milk, ghî, and sugar, begin from the middle and place them all in the five sacred spots, pronouncing the *Brahma-mantra*.⁴⁰ Twice two, and a quarter times of sugar must be in the mixture. This kind of mixture, which is called *Pañchāmṛita* must be offered three times to the god.”

The bhaṭṭar goes into the shrine and removes the garland, flowers and bilva leaves, and hands them to a second sthânikâr, who takes them to the chapel of Chaṇḍikêśvara. Then the bhaṭṭar stands before the figure of Gaṇapati or Vighnêśvara, in the Ardhamañḍapa with joined hands, and says :—

*Skandâgraja gaṇâdhîśa dēvyâ vallabhayâ
saha | Śivapūjâṁ pravṛittô'smi nirvighnatvaṁ
prasîda mé ||*

“Thou elder brother of Skanda, the lord of all the *gaṇas* ! I have begun the worship of Śiva with his beloved wife; be pleased to favour me with freedom from all obstacles.”

Then he goes to the Nandî and removes the garland of the previous evening, and those on all the other images in the temple, and takes

granates, tender cocoanuts, grapes, sugarcane and butter are added.

⁴⁰ सत्रो जात and the five *mantras* beginning with it are called *Brahmamantras*.

those of the gods to Chaṇḍikêśvara—those of the Ammans to Chaṇḍikêśvari. This takes half an hour to do.

Returning to the *garbhagriha*, he sprinkles water on the *līṅga* (*prôkshana*), and now begins the *abhishêka*. The curtain is drawn and a *sthânikâr* has already filled a large vessel in the shrine with water from the Kôṭi-tîrtha, and now brings the sandalwood paste or ointment already described, and the *bhaṭṭar* rubs it over the *līṅga*, and pours water on it. The *sthânikâr* next brings powder of *śâyakkây* (*mimosa abstergens*) and the *bhaṭṭar* mixes it in a brass cup with water, forming a very thin paste, and pours it on the *līṅga*, and again water. The same follows with powdered cinnamon, and turmeric; then the *sthânikâr* opens the tender cocoanut and the *bhaṭṭar* pours the water of it into a bowl and thence over the *līṅga*, followed by water; then the curds, the *ghî*, the milk, the sugar mixed with water and the honey are successively poured on, and each followed by an ablution of water. Next the *pañchagavya* already described is brought and poured on, and again water, and lastly thin sandalwood ointment. Then he ties a cloth to the middle of the *līṅga*, and offers *naivêdya* of *mudgānam* (Tam. *poṅgal*) made of boiled rice, green dhâl, *ghî*, pepper and cumin, first sprinkling it with water and then moving his hand five times towards the *līṅga*, saying :—*Mudgānam*

naivêdyé. Next he waves a *dhûpa* with 4 or 5 lights on it whilst the *sthânikâr* rings the bell ; then *dîpa* ; then camphor, and the curtain is withdrawn and again drawn. The *bhaṭṭar* now takes the cloth off the *liṅga* and pours water over it, and a *sthânikâr* brings over the ten *kalaśas* of water in the order in which they have been already numbered, and gives them to the *bhaṭṭar* who pours them over the *liṅga* and gives the empty vessel to another *sthânikâr*. The *ghaṭam* (or large vessel) is next brought, and the *sthânikâr* holding it, the *bhaṭṭar* takes a mango leaf and dips the top of it into the water thrice dropping it each time on the *liṅga*. Then throwing the leaf into the *Ardha-maṇḍapa*, he takes the *śaṅkh* and the *sthânikâr* pours water into it which the *bhaṭṭar* pours over the *liṅga* : this is repeated thrice. The *sthânikâr* now gives him the *ghaṭam*, which he empties also over the *liṅga*. Next the *sthânikâr* brings to the *bhaṭṭar* a vessel of Gaṅgâ water,⁴¹ which he pours in the same way. Then a dry cloth is given with which to dry it. Next he washes all round the *liṅga* with water from the large vessel in the shrine. Then two cloths are brought for *vastra* and *upavastra*, which are tied round the middle and thrown over the top of the *liṅga*. The *sthânikâr* next

⁴¹ Pilgrims from the north often bring Ganges water which is received with great *éclat*, elephants and dancing girls going out with music to convey it to the temple.

brings the silver *tripundra* or mark, of three horizontal bars, and the *bhaṭṭar*, making the usual mark with sandal paste, presses the *tripundra* against it so that it sticks, and puts a *tilaka* or round mark over the central bar. Then silver eyes are brought which are similarly stuck on ; and lastly a garland is put over it.

The *sthânikârs* come out of the *maṇḍapa* and pour water in front of the great *Nandî*—which is built up and plastered over, and is of great size. Water is also poured on all the other *liṅgas*. The *bhaṭṭar* takes sandal-wood paste in a cup and *bilva* leaves in a plate, and goes round to all the *liṅgas* and images, putting a *tilaka* on each, and laying two *bilva* leaves on the top.

The *sthânikârs* next bring with music from the kitchen, *mudgânnam* (T. *poṅgal*), *gulânnam* (or rice prepared with sugar, *ghî*, green *dhâl*, cardamoms, milk and cocoanut), *śambhâ-rânnam* (rice cooked with tamarind, sesamum oil, chillies, mustard and salt), bread made of black gram (*phaseolus radiatus*), bread of rice-flour with sugar and *ghî*, a cake made of rice-flour drawn into threads like maccaroni, rice with milk, *dhâl* boiled with salt, curds, *ghî* and curries. This is brought into the *Ardha-maṇḍapa* near the shrine door and the *bhaṭṭar* sprinkles it with water, and taking a *bilva* leaf he places it at the foot of the *liṅga*, saying :—
Mayâ sarvân naivêdya-padârthân aṅgîkṛitam iti prârthanîyam | .

Then pouring water thrice he says, as before:—*arghyam*, &c. Next he waves a bilva leaf towards the image, saying:—*Mudgānnam naivēdyāmi | gulānnam naivēdyāmi | sambhārānnam naivēdyāmi | māshāpūpam naivēdyāmi | apūpam naivēdyāmi | atirasam naivēdyāmi | vichitrabhakshyam naivēdyāmi | pāyasam naivēdyāmi | sūpam naivēdyāmi | ājyam naivēdyāmi | dadhi naivēdyāmi | and vyañjanam naivēdyāmi*⁴²—waving his hand five times; meanwhile music is going on in the Nandî-maṇḍapa and a sthânikâr rings a bell in the temple.

The sthânikârs now remove all the food to a room to the south-east of the Amman shrine, beside the kitchen, delivering it into the charge of a Maniyakâran, who locks it up. In the temple a sthânikâr takes a bell in his left hand and a *dhūpa* and *dīpa* in the other, and ringing the bell gives the *dhūpa* to the bhaṭṭar and withdraws the curtain. The bhaṭṭar waves the *dhūpa*, saying—*dhūpam āghrāpayāmi*, and pours water thrice on the floor (*āchamanīya*) then waves a *dīpa* with one light (*ēkamukha*)

⁴² *Mudgānnam*—Rice cooked with green dhâl, butter, ginger and spice. *Gulānnam*—Rice cooked in milk, sugar, butter, grapes, &c. *Sambhārānnam*—Rice cooked in Tamarind juice, spiced and scented. *Māshāpūpam*—Cakes prepared from black gram. *Apūpam*—Cakes. *Atirasam*—Cakes prepared from rice flour and sugar in equal parts. *Vichitrabhakshyam*—Various cakes and sweetmeats. *Pāyasam*—Milk boiled with sugar, grapes, &c. *Sūpam*—Cake prepared out of a kind of pulse. *Ājyam*—Ghî. *Dadhi*—Curd. And *Vyañjanam*—Curry stuffs.

saying:—*dīpaṃ darśayāmi*; then a *sthānikâr* gives him a lighted *saptasthāna-dīpa* which he waves with both hands, saying:—*alamkāra-dīpaṃ darśayāmi*. He returns each in turn to a second *sthānikâr*. Then he pours water on the floor saying, *âchamanīya*, and receives the *pañcha-śīrsha-nāga-dīpa*, which he waves saying, *dīpaṃ darśayāmi*; and so in succession he receives the *vrishabha-dīpa*, the *purusha-mṛiga-dīpa*, the *nakshatra-dīpa* and the *kumbha-dīpa*, and waves each, first in a wavy line from above downwards, then thrice round going up on the left and down on the right side and lastly bringing it straight downwards, and saying the same words.⁴³ Here the *sthānikâr* stops ringing the bell, and the priest repeats the words:—

*Dhūpaṃ dadyāt prathamatô naivēdyam
dāpayēd guruḥ | tām̐būlam̐ tu nivēdyātha punar
dīpaṃ tu darśayēt || mahādīpaṃ tataḥpaścād bhū-
tarudrāṇi saṃjñikān | nāga-dīpaṃ śēsha-dīpaṃ
purushāmṛiga-saṃjñikān || Nakshatra-saṃjñikān
dīpaṃ pañchatrīṇēkavaktrakān | ârātrikān cha
sarvatra samârôpya samarchayēt || gandhapushpair
dhūpayuktān digbandhān chāpakunṭhanān | pañ-
chamudrā-samāyuktān dhēnumudrān pradar-
śayēt || pañchabrahma shadāṅgaiś cha paścād-
ârātrikān nayēt | Nīrañjanē tu tatkalē ghaṇṭā*

⁴³ At a festival I observed that the *bhattar* who waved the lamps held down his hand after each, that one of the *sthānikârs* might pour a little water on the fingers of it, then he took a flower out of his left hand and threw it at or upon the *dīpa* he was about to receive. A second *bhattar* always repeats the formula at his left hand.

*śabda-nivarjitam || nīrāñjanam tatô dattvā ma-
dhyē śāchamanīyakam | bhaśmāni darśayēt paś-
chāt bhrūmadhyē tilakuṅkumān ||*

“First the incense is to be offered; then the priest presents the sacred meal; then after presenting betel-leaf the light must be presented; then the *mahādīpa*; *bhūta rudra dīpas*; the *nāga dīpa*; the *śesha dīpa*; the *purushāmṛiga dīpa*; the *nakshatra dīpa* which is arranged in three rows of five, three, and one respectively; all these *dīpas* each with its worship must be waved before the god; then the *digbandha* and *Apakuṇṭha* ceremony with sandal powder and incense must be performed; the *Pañchamudra* and *Dhēnumudra* must be presented; the waving of the *Āratrī* with the five *Brahmas* and the six *aṅgas* must be performed; then the waving of camphor ceremony must take place when the sound of the bell must be stopped; after the *Nīrāñjana* the *śchamanīyaka* must be offered; then the sparkling mark of *kuṅkuma* must be placed between the eye-brows.”

Then the *bhaṭṭar* pours water on the floor, saying, *śchamanīya*, and with ashes, kept by the door-jamb, he puts a *tilaka* on the *liṅga*. A *sthānikār* next gives him a looking-glass which he shows to it; a small umbrella which he holds over it for a little; a *chāmara* that he whisks twice or thrice, and a fan of peacock feathers which he waves for three or four

minutes. Then he takes flowers and bilva leaves, and presenting them to the *liṅga*, with joined hands he repeats :—

*Pūjāparādha-sāntyartham kshamasvêti may-
ârchanâ | Nāmnâ kṛitâchutârâdhyâ tanôtu tâ-
vatîm mudam ||*

“For the atonement of any mistakes that I may have committed in my worship, I have now performed the worship. May it give you pleasure (*satisfaction*)!”

He next commences the *archanâ* ; facing the north, and holding a tray in his hands with bilva leaves, the *bhaṭṭar* stands in the shrine, while the *Adhyayanabhaṭṭar*, standing in the *Ardha-maṇḍapa* says :—

*Śivāya namaḥ | Śaṅkarāya namaḥ | Mahā-
dēvāya namaḥ | Śaṁbhavē namaḥ | Paśupatayē
namaḥ | Îśvarāya namaḥ | Chandrasêkharāya
namaḥ | Khaṇḍaparaśavē namaḥ | &c., to 108 or
1008 names.*

A *sthânikâr* has now brought back the food from the *arai* or pantry, and the *bhaṭṭar* sprinkles it with water and waves his hand from it towards the *liṅga*, saying :—

*Kadalî-phalam naivêdyâmi || Pûgî-phala-
samâyuktam nâga-vallî-daḷair yutam | karpûra-
chûrṇa-samyuktam tâmbûlam pratigrihyatâm ||
Tâmbûlam naivêdyâmi.*

Next, he gives holy ashes (*vibhûti*), bilva leaves and water, to those who are worshipping in the *Mahâmaṇḍapa*. A *sthânikâr* then takes

some boiled rice in a basin and covers it with a cloth, another brings a bell in his left hand and a *dhûpa* and *dîpa* in his right, and they go with music to all the *lingas* in the enclosure, the *bhaṭṭar* following. To each *linga* the *sthânikâr* lifts the corner of the cloth, the *bhaṭṭar* waves his hand, offering *naivêdya*, and presents the *dhûpa* and *dîpa*. The same is then done at the shrines of Vinâyaka, Subrahmanya, &c.

Next the *bhaṭṭar* pours water and lays down bilva leaves and rice on each end of the threshold of the east door of the Mahâmaṇḍapa. A copper image like a *triśûla* (Śîvali—a *Balidêvata*) fixed in a hemispherical base is now carried in a small palanquin by two men out at the east door of the Mahâmaṇḍapa, down the north steps, and round the shrine by the south, the *bhaṭṭar* following and putting water, bilva leaves, and food on all the *balipîṭhams*—of which there are nine to the south and three on the west of the shrine outside, and three in front of the Mahâmaṇḍapa. Coming round by the north the palanquin is carried out to the Nandî-maṇḍapa, round the north side of it, out into the second Prâkâra and to the Yâgaśâlâ in the north-east. There the *sthânikâr* puts fire into one of the *hômakundâs* and the *bhaṭṭar* goes in and taking as much food thrice as his fingers will lift, he puts it into the fire, saying, *Dêvabalî*, *Bhûtabalî*, and *Îśvarabalî*. The palanquin is now brought back to the great gilt *balipîṭham* behind the

dhvajastambha, on which the *bhaṭṭar* pours water, and lays bilva leaves and a ball of food from the tray carried by the attendant *sthânikâr*, this he sprinkles with water and offers saying :—*Bâhya-dêvatâbhyô balim naivêdyâmi*. This food is then given to the attendant whose duty it is to blow the *śaṅkh*. The *bhaṭṭar* then pours the remaining water on the *balipîṭha* and throws the rest of the bilva leaves upon it, and the palanquin proceeds by the south side of the *Nandî* to the *Mahâmaṇḍapa*, ascending to the east door by the south steps. The *bhaṭṭar* now locks the door of the *Ardha-maṇḍapa* and the third or *Udayakâlapûjâ* is closed, the time being now about noon.

The fourth service or *Uchhikâlapûjâ* begins soon after the close of the last, and is exactly like the first after the *svâmî* or image has been removed from the *Amman* temple, that it need not be gone over again. It lasts about an hour and a half, after which the doors are locked and all go to their houses for meals.

Again about half-past five the drummers and some of the musicians sit in the entrance porch and play with might and main in the shrillest of keys. At sunset the *śaṅkh* is blown in the porch and the lamps are lit, servants being appointed for that purpose. The *sthânikârs* then open the doors and light the temple,⁴⁴ and

⁴⁴ The shrine being perfectly dark, lights are kept burning behind the *linga* all day.

the bhaṭṭar, having bathed and having put on a clean cloth and ashes, comes and makes the *Sāyarakshāpūjā*, which is a repetition of the third or *Udayakāla* described above. This is attended by many pilgrims, and lasts till 9 or 10 o'clock P.M.

The sixth and last *pūjā*—*Ardhajāma*, is also a repetition of the first, including the *abhishēka*. After this, the bhaṭṭar puts the golden image into a small palanquin and waves a camphor light before it; then the sthānikārs, preceded by musicians and the attendant dancing girl, (*dāsī*) carry it out by the north steps from the east door, the bhaṭṭar presenting *dhūpa* and *dīpa* and offers betel-nut and leaf (*kālāñji*) in front of the Nandī, they bring it round the north side of the Nandī, in front of the treasury, (*karuvalam*) where again *dhūpa* and *dīpa* are presented, and again on the north-east opposite the store-room. It then proceeds east and south along the second Prākāra to the south entrance into the Amman shrine. By the sides of the door out of the Prākāra are statues of Tirumalai Sêtopati (on the east) and his son Raghunātha Tirumalai Sêtopati,⁴⁵ where it

⁴⁵ In Ś. 1562 Tirumalai is said to have given to the temple the villages of Puliyaṅkuḍi, Kumārakurichi and Karumal with its hamlets, and a copper-plate deed; and in Ś. 1570 Raghunātha gave Muḷuttakam, Nambitalai and Āttūr, with separate copper-plate deeds for the first, and the other two. None of these copper-plates are now to be found in the temple.

stops, and the statues are honoured with garlands before it enters. At the south entrance of the Amman temple, the bhaṭṭar takes out the image and places it in the bed beside Amman. There a camphor light is waved ; the sthânikâr brings milk, and the bhaṭṭar offers it as *naivédya*.

He now comes out, and the dancing girl at the door repeats a *Tévâra ûñjal* or verse in honour of Śiva :—

Mandiramām Śaduragiri kálkalāka
Mahâmêru Ponmalaiyum viṭṭamāka
Vindaiyanda Śêshan iru kayiradāka
Viḷaṅgukinra Meyjñānam palakayāka
Tandiramā Māl Ayanum vaḍantoṭṭāṭṭa
Chaturmarayôr arukirundu śaḍaṅgukāṭṭa
Sundaramē tirumēninādar paṅkil
Tuṇai Malaināyakiyâr āḍirûñjal

“Mandara and Śaduragiri mountains are turned as it were into two pillars for the suspension of the swing ; Mahâmêru and Ponmalai are converted into beams ; the powerful Śêsha has made himself into two cords ; the true wisdom itself which shines supreme is turned into a plank ; Viṣṇu and Brahma hold the cord and sway the swing to and fro ; the learned Vêdic Brâhmaṇs stand near and perform the necessary rites ; the beautiful goddess Malainâyaki (*Sans.* Parvatavardhinî) sits by your side. Let us rock the swing.”

And a Paṇḍâram (*Ôduvár*) also repeats another *tévâra*.

Mánana nôkki Vaidéki tannaiyôru máyaiyál
Kánadil vavviya kárarakkan uyir séravan
Yénamilappugaḷannal seyitavi Râméchhura
Ñānamum nanporu!ági ninratoru nanmaiýé.

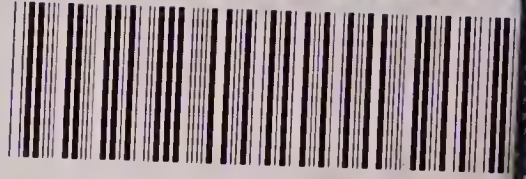
“That the daughter of Vidêha (*Sîtâ*) seeing the deer mistook it, without knowing that it was a Râkshasa come in disguise to entrap her, has after all taken a beautiful turn by establishing for ever the name of Râmêśvaram.”

The sthânikâr meanwhile swings the cot to and fro and fans the images, and people attending for worship are supplied with sacred ashes.

Other sthânikârs now lock and seal the doors of all the shrines ; all go out, and the sthânikâr counts the jewels on the images, closes and seals the door, locking the *prâkâra* doors and departs about midnight.

10000

LIBRARY OF CONGRESS



0 013 685 860 9